

2009


# 2009 Musical Life of the Santa Clara Mission, Hymns from 1777-1836

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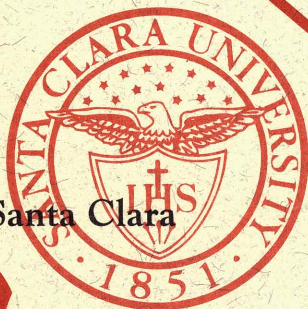
# Research Manuscript Series

**Musical Life of the  
Santa Clara Mission,  
Hymns from 1777-1836**

**Audio Recording**

**Research Manuscript Series No. 14  
2009**

**on the Cultural  
and Natural  
History of  
Santa Clara**



**Santa Clara University**



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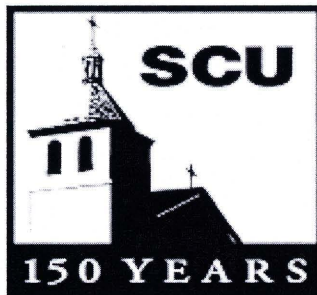
**Audio Recording**

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2009**

**With a Foreword by:**

**Nancy Wait-Kromm  
Chair, Department of Music  
Santa Clara University**

**Russell K. Skowronek, Ph.D. Series Editor  
Department of Anthropology  
Santa Clara University  
Santa Clara, CA 95053**



## PREFACE

In 2006 the *Research Manuscript Series on the Cultural and Natural History of Santa Clara* was indeed fortunate to publish Margaret Cayward's (SCU '81) groundbreaking study titled, "Musical Life at Mission Santa Clara de Asis, 1777-1836." At that time I mused,

"With this compilation of the "lost" Santa Clara scores, one can only hope that one day soon they will once again echo off the walls of the mission church. When that day comes another chapter in the Santa Clara story will have been written."

Three years later graduating Music major specializing in conducting and musicology Elisse La Barre (SCU '09) made this a reality with the voices of Joseph Barrack (SCU'09), James Conelly (SCU'10), Michael Hayes (SCU'10), Ian Jenkins (SCU'10), Matthew Peterson (SCU'09) and Sean Texeira (SCU'09). After more than a century and a half the walls of the mission church resonated with the same hymns heard when the Franciscans and the Clareños called Santa Clara home. It is exciting for me to contemplate the fact that this Manuscript represents the efforts of two generations of Santa Clara students. The passing on of this "recovered" aspect of the past to reveal it to new generations is much like the original "neophyte" Clareños teaching the hymns to the second generation Clareños. As a student of the Spanish Borderlands such aural "reconstructions" sung in the original language and in the original (albeit reconstructed) location helps us bridge the centuries and truly "hear" the voice of the people who built Santa Clara.

The *Research Manuscript Series on the Cultural and Natural History of Santa Clara* has been supported through the generosity of the Santa Clara University President's Office, the Office of the Provost, the College of Arts and Sciences, the Archaeology Research Lab, the Friends of Archaeology, and the sale of past numbers in the Series and the book, "*Telling the Santa Clara Story*". Mr. Strat Guiliotis of the Printing Post of Los Gatos created the final published version of the manuscript we enjoy today.

I hope you will continue to find valuable insights to our varied past in this and our other publications.

Russell K. Skowronek, Ph.D.  
Associate Professor of Anthropology  
Campus Archaeologist  
Founder and Editor of the  
*Research Manuscript Series on the Cultural and Natural History of Santa Clara*



## FOREWORD

As Dr. Skowronek has noted, it is indeed rewarding to take part in this inaugural musical recording project that celebrates a union of important scholarly work and the musical and vocal talents of current undergraduate music majors at Santa Clara University. Created from manuscripts transcribed from archives for performance by Margaret Cayward, the works on this first recording of Hymns from the musical life of the Mission Santa Clara de Asís lead us to discover another connecting link to our musical heritage here at SCU.

One of the marvelous qualities of music is its ability to transcend time; to recreate itself again and again in the present moment fully intact, despite centuries of silence. All that is needed is the manuscript and the singers, and as the first notes soar, the forgotten music springs into life directly off of the page. As we listen to this inaugural recording of Hymns from the Mission, may we discover the connecting link to the past as we experience the renewed energy and faithful spirit of those unknown souls who sang here those hundreds of years ago.

Professor Nancy Wait-Kromm  
Chair, Department of Music  
Santa Clara University

## Acknowledgements

The Mission is at the heart of the Santa Clara University campus. I would like to thank Professor Russell Skowronek for picking a music major out of an introductory anthropology class in order to facilitate this project, and encouraging me that this project “can happen”!

Thanks to Professor Nancy Wait-Kromm, Music Department, for advising me on the selections and support for this project. Sharing my passion for the recreation of lost and historical music are my fellow musicians who did not hesitate to take on this project—thank you Matthew Peterson, Michael Hayes, Joseph Barrack, Sean Texeira, James Conelly, Ian Jenkins, and Leslie La Barre.

I would like to thank Charles White of Mission Santa Clara for aiding me in setting up a performance in such a beautiful and sacred space. I would also like to thank Anne McMahon for making available the Mission Santa Clara Choral Book, and the SCU Archaeology Lab for their support. Margaret Cayward’s work is the basis of this performance and it was a pleasure to recreate her transcriptions. The Santa Clara Center of Performing Arts graciously lent the harpsichord for the performance, thank you.

Michael Masterson, thank you for all of the sound engineering for this audio recording. . Sister Jaqueline Graham painted the beautiful image of the Mission, thank you.

Thank you to my Village and to Nathan Williams for designing the poster and media, and Leslie La Barre for being our rehearsal accompanist, my music advisor, and everything else.

So close your eyes and allow yourself to be transported to the essence of this Mission Church, its music.

Elisse La Barre, Director  
Santa Clara University, '09



## About the Contributors

### **Joseph Barrack, Bass**

Joseph Barrack is an undergraduate student at Santa Clara University. A budding composer, he recently had his "Piano Trio No. 1" premiered in the June 2008 "Music at Noon" concert at the SCU Music and Dance Building. He is extensively involved in the Music Department, being a member of both the SCU Concert and Chamber choirs. He will be graduating from Santa Clara University in June of 2009 with a Bachelor of Arts in Music and a Minor in Japanese Studies.

**Margaret Cayward** is a native of San Jose, California. She graduated with a Bachelor of Science degree in Mathematics, Magna Cum Laude and with Honors from Santa Clara University in 1981, and is a member of Phi Beta Kappa. In 2002 she completed a Master of Arts in Music from California State University, Hayward, now California State University, East Bay. Santa Clara University published her M.A. thesis in 2006 as the monograph "Musical Life at Mission Santa Clara de Asís, 1777-1836." She has been fortunate to continue her research as a doctoral student at University of California Davis in Music, specialization in Ethnomusicology, where she held the Presidential Pre-doctoral Fellowship in the Humanities. Her talk "Musical Life at the California Missions" won the 2002 Philip A. Danielson Award given by The Westerners, International. Her 2004 paper "Indian Response in Musical Life at Mission Santa Clara, 1777-1838" won the Marnie Dilling Prize awarded by the Northern California Chapter of the Society for Ethnomusicology. She has presented papers at meetings of the Society for Ethnomusicology, the American Catholic History Association and the American Historical Association, the UCLA Center for Seventeenth- and Eighteenth-Century Studies, and the Society for American Music. She has also given presentations at the California Indian Conference, the UCD Iberia Colloquium, and the UC Riverside Encuentros/Encounters symposium. She has lived for brief periods in Germany's Black Forest and in Lima, Peru. She is Secretary of the UCD Graduate Student Association for 2008-2009. She plays the violin and has been a member of the Community Women's Orchestra of San Francisco and Berkeley and most recently of the UCD Baroque Ensemble.

### **James Conelly, Bass**

James is a junior at Santa Clara University with a double major in Mathematics and Music. Clarinet and saxophone are his main instruments, although he does tend to branch out into other instrumental realms. James is also a member of the varsity men's crew team at SCU.

### **Michael Hayes, Baritone**

Michael was born and raised in Scappoose, Oregon where he began singing in high school. He has continued his singing Santa Clara University while working towards a biochemistry major and music minor. Michael has sung in the Santa Clara Concert Choir as well as the University Chamber singers, as well as playing the role of The Count Almaviva in Santa Clara's 2009 production of Mozart's the Marriage of Figaro.

### **Ian Jenkins, Tenor**

Ian Jenkins was born and raised in Hawaii and is currently a junior at Santa Clara University. He is majoring in music and plays a number of instruments. These include the trombone, piano, and classical guitar. He also loves composition and is studying under Pamela Layman Quist. He began singing only a year ago and has since developed a passion for it. He studies voice under Paul Murray.

### **Elisse La Barre, Director and Conductor**

Elisse is a native Californian. She graduated from Santa Clara in March of 2009 with a Bachelor of Arts in Music with an emphasis in conducting and musicology. Elisse was the first student conductor of the Santa Clara University Orchestra during her undergraduate years. She will be pursuing a graduate degree in the musical field.



**Leslie La Barre, Harpsichord**

Leslie is a sophomore music major with an emphasis in composition. She studies with Dr. Pamela Layman Quist of the Music Department. She is a jazz pianist as well as a state-wide recognized oboist and English Horn musician.

**Matthew Peterson, Baritone**

Matthew Peterson is a senior Music and Chemistry double Major and will be graduating June 2009. He is actively involved in the Music Department's productions including the Opera, Marriage of Figaro. He also is the lead member in Santa Clara's a capella group, Supertronics.

**Russell K. Skowronek** (Ph.D. Michigan State University) is Associate Professor of Anthropology and Campus Archaeologist at Santa Clara University. He founded the *Research Manuscript Series on the Cultural and Natural History of Santa Clara* and the SCU Archaeology Research Lab in 1994.

Skowronek specializes in the study of the Spanish colonial world. He is the author or editor of several books including: *Telling the Santa Clara Story, Sesquicentennial Voices* (2002); *Situating Mission Santa Clara de Asís: 1776-1851, Documentary and Material Evidence of Life on the Alta California Frontier* with the Academy of American Franciscan History (2006); *X Marks the Spot, the Archaeology of Piracy* (with Charles Ewen-2006); *HMS Fowey Lost...And Found* (with George Fischer-2009); and *Beneath the Ivory Tower, the Archaeology of Academia* (with Kenneth Lewis-2010) all with the University Press of Florida.

**Sean Kahaialii Texeira, Tenor**

Born and raised on the island of Kauai. Sean graduated from Kamehameha Schools on Oahu. He is graduating in June from Santa Clara University with a B.A. in music. Sean plays the piano as well as being a vocalist. He has a strong passion for Traditional Hawaiian Music and is currently applying to Graduate School at the University of Hawaii where he will be studying ethnomusicology.

**Nancy Wait Kromm**, Associate Professor of Music and Chair of the Music Department, earned her degrees at University of Illinois, Urbana Champaign, and did post-graduate studies at Stanford University. A frequent performer, conductor, and director, Wait-Kromm was the soprano soloist on the Grammy Award winning SF Symphony recording of Nielsen Third Symphony, London Decca recordings and performs nationally and internationally. A strong performer of new and emerging works, Ms. Kromm has sung a number of world premieres, including the Henry Mollicone Beatitude Mass and Flight through the Stars, Pamela Quist's Requiem for the People, and John Thow's Seven Songs for a New Day.

Ms. Kromm has a strong interest in the translation of vocal works into English adaptations. Among her translations: Mozart's Bastien and Bastienne and The Marriage of Figaro; Offenbach's Lantern Marriage, Humperdinck's Hansel and Gretel, and a number of smaller works. She is the recipient of numerous grants and awards, most recently a Presidential research grant for her translation and adaptation of Humperdinck's opera Hansel and Gretel; a CPA grant to support Purcell's *Dido and Aeneas* with adapted incidental music; continuing Dean's Grants to support "Jazz has a Dream" and the Faculty Recital Series, the Art of the Song Festival, and others. Her love for poetry and song is reflected in her current CD work in progress, a compilation of art songs on the themes of the natural world, "Nature's Way," a series of Art Song recitals: Waters of the Earth; Nature's Garden; All Creatures Great and Small; He said, She said; and Heaven and Hell, Life and Death.

Ms. Wait-Kromm resides in Santa Clara, California with her husband Leroy Kromm, their two children Russell and Genevieve, and their cats Figaro, Rupert, and Lucky.



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2006 Revealing Santa Clara University's Prehistoric Past: CA-SCI-755—Evidence from the Arts and Sciences Building Project. **Research Manuscript Series on the Cultural and Natural History of Santa Clara**, No. 15, Santa Clara University, Santa Clara, CA.

# Contents

## The *Himnos* and Chants of the Santa Clara Choral Book

The Hymns and Chants are arranged within the context of the Roman Catholic Liturgical year. While normally the liturgical year starts on Advent in the month of December, this compilation is beginning on Epiphany, around the time of the Mission's founding in January in 1777. Spring begins with Palm Sunday and the time of Easter, while summer ends with the Feast of Santa Clara on August 11<sup>th</sup> and the Feast of the Assumption on August 15<sup>th</sup>.

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## The *Himnos* of the Santa Clara Choral Book

As Transcribed and Translated by Margaret L. Cayward

The following seventeen hymns or *himnos* are to be found in Santa Clara Choral Book, as indicated by the page number given in parentheses. For instance, (CB, 65) means that the hymn transcribed can be found on page 65 of the Choral Book. The text is in Spanish, and the original notation appears in square notes on a *fa* or *ut* clef, as in the rest of the Choral Book. I have transcribed all of these *himnos* into modern notation, in as many as four voice parts, as indicated in the Choral Book. Only the first strophe of each hymn is directly written in with the music; any additional strophes appear separately, beneath the musical staves. My transcription of the full Spanish lyrics of each hymn follows the musical transcriptions. A complete set of English translations, guided by the thoughtful and expert assistance of Margarita Delgado, is included. Irregularities in spelling were preserved but should not affect the pronunciation of the Spanish.

Several of the *himnos*, according to William Summers<sup>1</sup>, appear to be unique to the Mission Santa Clara choral book among all of the California mission music transcripts. These are the fourteenth, fifteenth, sixteenth and seventeenth *himnos*.

## Basic Chant Melodies of the Choral Book

A few distinct chant melodies appear in the Santa Clara Choral Book, varied to accord with the liturgical text of the feast day. On a preliminary basis, there are three basic Introit melodies, two Alleluia melodies, and two Communion melodies. The original chant models were not available at the time of writing, but the following transcriptions, chosen after detailed inspection of all of the Santa Clara Choral Book chants, demonstrate what seem to be the essential characteristics of each chant and several ways in which these main features may be extended to allow more text to be sung.

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<sup>1</sup> William John Summers. *Orígenes hispanos de la música misional de California*. In *Revista Musical Chilena* 149-150 (1980), 46.

# Winter

**Introit, Epiphany, January 6**

***Hymn to the Bread of Life, Seventh Hymn***

***Hymn to the husband of Mary, Second Hymn***

***Hymn to Mary, Third Hymn***

***Hymn to St. Joseph, First Hymn***

***Hymn to the King, Fifth Hymn***



**Introit, Epiphany (CB, 1-2) – English translation of lyrics unavailable.**

Ecce advenit Dominus.

Dominus et regnum in manu ejus et potestas et imperium.

Deus judicium tuum Regida.

Et justitiam tuam filio Regis.

***Hymn to the Bread of Life, Seventh Hymn (CB, 67)***

O pan de vida! O Dios! O Dios

O fragua del altar! O fragua del altar!

O Dios O fragua del altar O fragua del altar

Haced que os sepa amar

Con digno amor de Vos, Con digno amor de vos

**Seventh Hymn, English translation**

O Bread of life! O God! O God! O forge of the altar!

...Make me know how to love you

with a love worthy of you.

***Hymn to the Husband of Mary, Second Hymn (CB, 63)***

R. Para dar luz immortal siendo Esposo de Maria  
Sois Jose el claro dia en pureza angelical.

**(Ultimo)** Pureza tan virginal dice en un ave maria.

1. Ave sois Angel trocado por vuestra innocente vida  
estando vuestra alma unida al autor de lo criado  
siendo de Dios tan amado immenso es vuestro caudal. R

2. Sois Arcangel ilustrado en los misterios de Dios  
siendo el deposito vos de los del Verbo encarnado  
no es mucho si a vuestro lado teneis al Sol immortal. R

3. Sois trono pues a Dios Niño vuestros brazos recibieron  
y en dulce abrazo se unieron son tiernisimo cariño  
gozad Jose del armiño desta flor celestial. R

4. Sois Dominacion tan pura que el Rey de tierra y Cielo  
sujeto estuvo en el suelo a vos siendo criatura  
grande fue vuestra ventura gozad la siempre eternal. R

5. Sois Principado dichoso pues en nuestro corazon  
reynais sin contradiccion con imperio amoroso  
aquel sera venturoso que os sirviere leal. R

6. Sois Potestad pues el nombre solo de vuestra Persona  
en el Ynfierno aprisiona al enemigo del hombre  
no es mucho que al mundo asombre potestad tan general. R

7. Sois Serafin abrazado en la llama del amor  
pues el mas que el dolor desta vida os ha llevado  
nuestro corazon elado haced incendio total. R

## **Second Hymn, English translation**

In order to give immortal light, being the Husband of Mary  
(Last verse, instead of the above) Purity so virginal is expressed in a Hail Mary.  
You are Joseph, the bright day in angelical purity.

You are an Angel transformed into a bird because of your innocent life,  
Your soul united to the author of all creation.  
Being so loved of God, immense is your patrimony.

You are an Archangel initiated into the mysteries of God  
Being the depository of those of the Word incarnate  
It is not surprising if at your side you have the immortal Sun.

You are a Throne because your arms received God the child  
And came together in sweet embrace with tenderest affection  
Enjoy, Joseph, the spotlessness of this celestial flower.

You are a Dominion so pure that the King of earth and Heaven  
Was subject on earth to you being an infant  
Great was your happiness enjoy it eternally.

You are a Princedom because in our heart  
You reign without contradiction with loving rule  
Fortunate will be the one who will have been serving you loyally.

You are a Power because the name alone of your Person  
Imprisons in Hell the enemy of man  
It is not surprising that so general a power as yours astounds the world.

You are Seraph consumed in the flame of love.  
Inasmuch as love, more than the sorrow of this life, has guided you,  
Make of our frozen heart a total conflagration.



### ***Hymn to Mary, Third Hymn (CB, 64)***

Para dar luz inmortal siendo vos alva del dia

**Ultimo** Pues pudo elegiros todo el que para Madre os cria

**Rx** Sois concebida Maria sin pecado original.

1. Ave sois Eva trocada sin el ve de aquella pena  
Como os dira gratia plena quien os busca maculada  
Si lo dice la embaxada del ministro Celestial.

2. Como la culpa traýdora a el sol no pudo mirar  
Tampoco pudo aguardar que amaneciese la aurora  
Pues huýe de vos Señora este nocturno animal.

3. Sois de la harina la flor para pan sacramentado  
Que nunca tuvo salvado la massa del Salvador  
Si para formarse amor la previno candeal.

4. Dice que sois toda ermosa en sus cantares un Dios  
No hallando macula en vos para ser su amada Esposa  
A cancion tan misteriosa repitan con goso igual.

5. Yá la Yglesia militante celebra con atencion  
Que sois en la creacion pura limpia y radiante  
En aquel primer instante punto fisico y real.

6. Para defender Escoto en Paris esta opinion  
Hizo antes oracion a vuestra Ymagen de voto  
Y vos le admitis el voto con milagrosa señal.

7. En la religion Sagrada de San Francisco hallareis  
El titulo que teneis de Virgen Inmaculada  
Y por esso estan realsada quanto humilde es su sayal.

### Third Hymn, English translation

R. In order to give immortal light, being the dawn of the day,

You are conceived, Mary, without original sin.

**(Final)** Therefore anyone who makes you his Mother could choose you;

You are conceived, Mary, without original sin.

1. Hail, you are Eve transformed, without the original penalty,

Since whoever seeks fault in you will end up saying a *gratia plena* to you

If the ambassador from the Celestial minister says so.

2. Just as perfidious guilt could not look at the sun

Neither could await the break of day,

This nocturnal animal flees from you, Lady.

3. You are the purest part of the wheat flour for consecrated bread

That never had bran, the dough of the Savior

Indeed to form love, the above-mentioned white bread.

4. A God relates that you are all beautiful in his songs,

Not finding any blemish in you, to be his beloved Wife;

This song so mysterious they repeat with equal delight.

5. Already the activist Church celebrates with attention

That you are in creation pure, clean, and radiant

In that first instant at once physical and spiritual.

6. In order to defend this opinion in Paris, Duns Scotus

Made beforehand a prayer to your Image in devotion

And you accepted the votive offering with a miraculous sign.

7. In the Sacred religion of Saint Francis, you found

the title that you hold of Immaculate Virgin,

and so this religion is as elevated as the sackcloth of the Franciscans is humble.

***Hymn to St. Joseph, First Hymn (CB, 62)***

Dulce Esposo de Maria y de Iesus fiel tutor  
amparadme en la agonía y entregad el Alma mia  
en las manos del Señor.

Si tuviera en aquel día a vuestra esposa a mi favor  
con tan Buena compañía de Iesus y de Maria  
saldre siempre vencedor.

En el transe de la muerte sed Iose mi protector  
en aquel combate fuerte yo no temo mala suerte  
siendo vos mis defensor.

Para muerte tan preciosa en los ojos del Señor  
pedit vos a vuestra Esposa una vida ferverosa  
fe Esperanza y mucho amor.

Si tuviera a vuestro lado a Iesus ni Redentor  
Me así[] de su costado y gozoso y confiado  
dare el Alma al Criador.

**First Hymn, English translation**

Sweet Husband of Mary and faithful tutor of Jesus  
Help me in the throes of death and deliver my soul  
Into the hands of the Lord.

If on that day your Spouse took my part,  
With such good company as Jesus and Mary  
I would emerge the eternal victor.

In the act of dying, be, Joseph, my protector  
In that fierce struggle I will not fear misfortune  
With you as my defender.

For a death so precious in the eyes of the Lord,  
Ask your Spouse for life of fervor,  
Faith, hope and great love.

If you had at your side Jesus my Redeemer  
I would sit next to him, and, joyful and confident,  
Give my Soul to the Creator.



***Hymn to the King, Fifth Hymn (CB, 65)***

O Reÿ! O Reÿ! O Reÿ de corazones!

delicias de Criador!

tus prendas y finezas

cautivan mi aficion.

Que luz! Que esplendor!

Sois todo amor mi dulce corazon.

**Fifth Hymn, English translation**

O King O King! O King of hearts!

Delights of the Creator!

Your tokens and courtesies

Captivate my liking

What light! What splendor!

You are total love, my dear heart.

# Spring

**Communion, Palm Sunday**

***Hymn to the Highest, God of Love, Sixth Hymn***

***Hymn to the Most Sacred Body of Jesus, Fourth Hymn***

***Trisagion, Eighth Hymn***

***Second Trisagion, Ninth Hymn***

***Hymn to Jesus, Seventeenth Hymn***

**Communion, Palm Sunday (CB, 7)** – English translation of lyrics unavailable.

Pater si non potest hic calyx transire nisi bibam illum fiat voluntas tua.

***Hymn to the Highest God of Love, Sixth Hymn (CB, 66-67)***

O que suave, y dulce estais Altissimo Dios de amor, Dios de amor.

Quando muy fino ocultais, ocultais con la nube el resplandor, el resplandor

Enciendase y arda en mi Corazon, y arda en mi Corazon

mi amante Divino mi Rey, mi amante Divino mi Rey, mi dueño y señor,

pues al incendio puro de tu dulce amor, de tu dulce amor de tu dulce amor.

**Sixth Hymn (CB, 66-67)**

O how gentle and sweet you are, Highest God of love,

When very subtly you hide with a cloud your radiance.

Let my heart ignite and burn,

my Divine lover, my King, my lord and master,

thus in the pure fire of your sweet love.



***Hymn to the Most Sacred Body of Jesus, Fourth Hymn (CB, 65)***

O sacratissimo Cuerpo de Iesus Sacramentado,  
en essa Sagrada hostia con de viva te adoramos  
O preciosissima Sangre por nos en la Cruz vertida,  
en essa Caliz Sagrado te adoramos con fe viva.

Altissimo Señor que supusteis juntar  
a un tiempo en el Altar, ser cordero y pastor,  
confieso con dolor que mal hize en huir  
de quien por mi quiso morir.

Cordero Celestial, pan nacido en Belen,  
si no te como bien me sucedera mal;  
sois todo piedra iman que arrastra el Corazon  
de quien os rinde adoracion.

Los Angeles al ver tan Gloria y magestad  
con profunda humildad alaban tu poder,  
sin poder mercer la dicha de lograr  
ese sacro y rico manjar.

El majar que se da en el sacro viril  
sabe a gustos mil tan bien como el maná  
si la Alma limpia esta al comer deste pan  
la Gloria eternal le dan.

Pelicano sois vos que el pecho nos mostrais  
y en el beber no dais a todo un vivo Dios  
la muerte mas atroz aquel debe temer  
que impuro te llega beber.

#### **Fourth Hymn, English translation**

O most sacred Body of Jesus  
in that sacred Host with living the faith we adore you.  
O most precious Blood poured out for us on the Cross  
in this Sacred Chalice we adore you with living faith.

Highest Lord, who united, at one time on the Altar,  
the being of lamb and shepherd, I confess with regret  
that I did badly to flee from the one who wished to die for me.

Celestial Lamb, bread born in Bethlehem,  
if I do not eat of you well, it would go poorly for me;  
you are the magnet of every stone that attracts the heart  
of anyone who offers you adoration.

The Angels, upon seeing such glory and majesty,  
with profound humility praise your power  
without being able to merit the good fortune to obtain  
this sacred and rich food.

The exquisite food which is given in the sacred monstrance  
tastes of a thousand flavors as delicious as manna.  
If the Soul that eats of this bread is clean,  
eternal glory will be given to that one.

You are the Pelican that opens to us its chest  
and in the drinking you give us a living God.  
A death most atrocious should be feared  
by any impure one who comes to drink of you.

***Trisagion, Eighth Hymn (CB, 67)***

Santo, Santo, Santo

Señor Dios de los exercitos; llenos estan los Cielos  
y la tierra de vuestra Gloria.

**Rx.** Gloria al Padre

Gloria al Espiritu Santo

Gloria al Hijo.

**Eighth Hymn, English translation**

Holy, Holy, Holy

Lord God of the armies; the Heavens  
And the earth are full of your glory.

**Rx.** Glory to the Father

Glory to the Holy Spirit

Glory to the Son



***Second Trisagion, Ninth Hymn (CB, 67)***

Santo Dios

Santo fuerte Santo immortal

libranos Señor de todo mal.

**Ninth Hymn, English translation**

Holy God

Powerful Holiness, immortal Holiness

Free us, Lord, from all evil.

***Hymn to Jesus, Seventeenth Hymn (CB, 140)***

O sacratissimo cuerpo de Iesus Sacramentado

En essa Sagrada Hostia con fe viva te adoramos.

**Seventeenth Hymn, English translation**

O most sacred body of Jesus Transubstantiated

In this Sacred Eucharistic Bread, with living faith we adore you.

# Summer

**Introit, Feast Day of Santa Clara, August 11th**

***Hymn to Mother Mary, Tenth Hymn***

***Hymn to the Virgin Queen, Eleventh Hymn***

***Hymn to the Pure Virgin, Twelfth Hymn***

***Hymn to the Beautiful Virgin, Thirteenth Hymn***

***Hymn to the Sacred Virgin, Fourteenth Hymn***

***Hymn to the Princess of the World, Fifteenth Hymn***

***Hymn to Honor Mary, Sixteenth Hymn***

**Introit, Feast Day of Santa Clara, (CB, 31) – English translation of lyrics unavailable.**

Audi Filia et vide et inclina aurem tuam

et obliviscere populum tuum et Domum Patris tui.

Eructavit cor meum verbum bonum.

Dico ego opera mea Regi.

***Hymn to the Virgin: Tenth, Eleventh, Twelfth, and Thirteenth Hymns (CB, 67-68)***

Salve Virgen pura

Salve Virgen Madre

Salve Virgen bella

Reyna Virgen Salve.

**Tenth, Eleventh, Twelfth, and Thirteenth Hymns, English translation**

Hail pure Virgin,

Hail Virgin mother,

Hail beautiful Virgin,

Virgin Queen, hail.



***Hymn to the Sacred Virgin, Fourteenth Hymn (CB, 68)***

R. Sois concebida Virgen sin mancha Ave Maria llena de gracia.

1. Virgen Divina, Virgen Sagrada, Virgen Hermosa, Virgen Suave.
2. O que tan Buena! Pues sois tan Santa, pues sois tan linda, pues sois tan blanda.
3. Llenad de gracias, o Buena Madre, a quien os llama, con confianza.
4. Vuestra dulzura, vuestra fragancia, vuestra ternura, vuestra abundancia.
5. Todo nos dice, que la demanda, sera oida, por vuestra gracia.
6. La Santa Yglesia de Dios os llama, de pecadores, piadosa Madre.
7. Con gran deseo y consonancia, os invocamos los desterrados.
8. Pues Virgen Santa, Hija del Padre, Madre del Hijo, Paloma blanca.
9. Sois el amparo que anelamos, y nuestras ansias son encontraros.
10. Os suspiramos con grandes ansias, llorando todos en esta valle.

#### **Fourteenth Hymn, English translation**

R. You are conceived, Virgin, without blemish; Hail Mary, full of grace.

1. Divine Virgin, Sacred Virgin, Beautiful Virgin, Gentle Virgin.

2. O how good! For you are so Holy, for you are so beautiful, for you are so gentle.

3. Fill with grace, O good Mother, whosoever calls you trustingly.

4. Your sweetness, your fragrance, your tenderness, your abundance.

5. Everything tells us, [that] which one asks will be heard, because of your grace.

6. The Holy Church of God, and of sinners, calls to you, pious Mother.

7. With great desire and consonance we who are in exile invoke you.

8. Because you are Holy Virgin, Daughter of the Father, Mother of the Son, white Dove.

9. You are the help that we yearn for, and our longing is to meet you.

10. We sigh for you with great yearning, all weeping in this valley.

***Hymn to the Princess of the World, Fifteenth Hymn (CB, 129)***

1. Eres toda hermosa, Eres toda hermosa  
tan linda y tan bella que al sol aventajas, la luna y estrellas.
2. Tus ojos Divinos, tus ojos Divinos  
son luces que alegran la corte del Cielo, y a Dios le festejan.
3. Despues de tu Hijo, despues de tu Hijo  
ninguna es bellesa, porque tu hermosura a todos alegra.
4. Tu sola eres linda, tu sola eres linda  
tu sola eres bella, tu sola agraciada, tu sola discreta.
5. La rosa a tu vista, la rosa a tu vista  
es tosca y grosera, y a tus claros ojos las luces son negras.
6. Muestrame Señora, muestrame Señora  
divina y suprema, de tanta hermosura un rayo si quiera.
7. Del Hijo eres Madre, del Hijo eres Madre  
del Padre Hija eternal, y del Espiritu Santo Esposa suprema.
8. Del Cielo eres Gloria, del Cielo eres Gloria  
del mundo Princesa, ninguno no te iguala, a todos te elevas.
9. Eres el refugio, eres el refugio  
que en esta carera tiene el picador para su defensa.
10. Piedad eres toda, piedad eres toda  
bondad y clemencia y todas las dichas por ti se nos muestran.
11. Mi vida te entriego, mi vida te entriego  
mi ser y potencies, gobiernalo todo pues eres mi Reyna.
12. Mi alma te quiere, mi alma te quiere  
mi pecho te aprecia, mi lengua te alaba, mi vos te confiesa.

### **Fifteenth Hymn, English translation**

1. You are everything beautiful, so lovely and so pretty  
that all by yourself you outshine the moon and stars.
2. Your divine eyes are lights that make glad  
the court of Heaven and celebrate God.
3. After your Son, none is beautiful,  
because your loveliness brings joy to all.
4. You alone are lovely, you alone are beautiful;  
you alone are blessed, you alone are discreet.
5. The rose in your view is rough and coarse,  
and compared to your bright eyes the lights are black.
6. Show me, Lady divine and supreme,  
even a single ray of so much beauty.
7. Of the Son you are Mother, of the Father eternal Daughter,  
and of the Holy Spirit supreme Wife.
8. You are the glory of Heaven, Princess of the world;  
no one is your equal, you rise above all.
9. You are the refuge who, in this course,  
the sinner has for his defense.
10. You are all devout compassion, kindness and mercy, and  
all good outcomes show themselves to us by you.
11. I hand over my life to you, my being and my abilities;  
guide them all, for you are my Queen.
12. My soul loves you, my heart upholds you,  
my tongue praises you, my voice confesses you.



***Hymn to Honor Mary, Sixteenth Hymn (CB, 136)***

Toda Hermosa eres Maria, en ti no hai mancha;  
Vos sola fuisteis la preservada  
Porque, porque Dios quiso fuerais su Madre.

Si los efectos del borron fiero a todo hombre  
Corrompen, corrompen y afean.

No te acobardes, no temas Virgen; siempre eres pura  
Siempre, si[em]pre limpia  
Por esso canta de ti la Yglesia  
Que sois, que sois paloma immaculada.

Si del naufragio del Padre Adan fui[]  
Por favor, favor singular.

Reboze en todos la alegria, porque Dios quiso  
Honrar, honrar a Maria  
Cantemos todos con altos voces  
Que fue que fue libre del original.

Vos Virgen pura, Madre de Dios, pedit a Iesus  
Perdon, perdon para nos

para que seamos dignos de alcanzar en nuestra muerte  
la gracia, la gracia final,  
y despues de ella el favor grande  
de ver, de ver a Dios, por siempre jamas. Amen.

## **Sixteenth Hymn, English translation**

You are all that is beautiful, Maria; in you there is no blemish.  
You alone were preserved  
because God wanted you to be his Mother.

Indeed, the effects of a terrible blemish  
corrupt and make every man ugly.

Do not be timid, do not be afraid; Virgin, you are always pure,  
forever, forever clean.  
For this reason the Church sings  
that you are an immaculate dove.

Indeed, from the shipwreck of Father Adam you were saved  
by an exceptional favor.

Let all be enfolded in joy, because God wanted  
to honor Mary.  
Let us all sing with raised voices  
that she was free of original sin.

You, pure Virgin, Mother of God, do request of Jesus  
pardon for us,

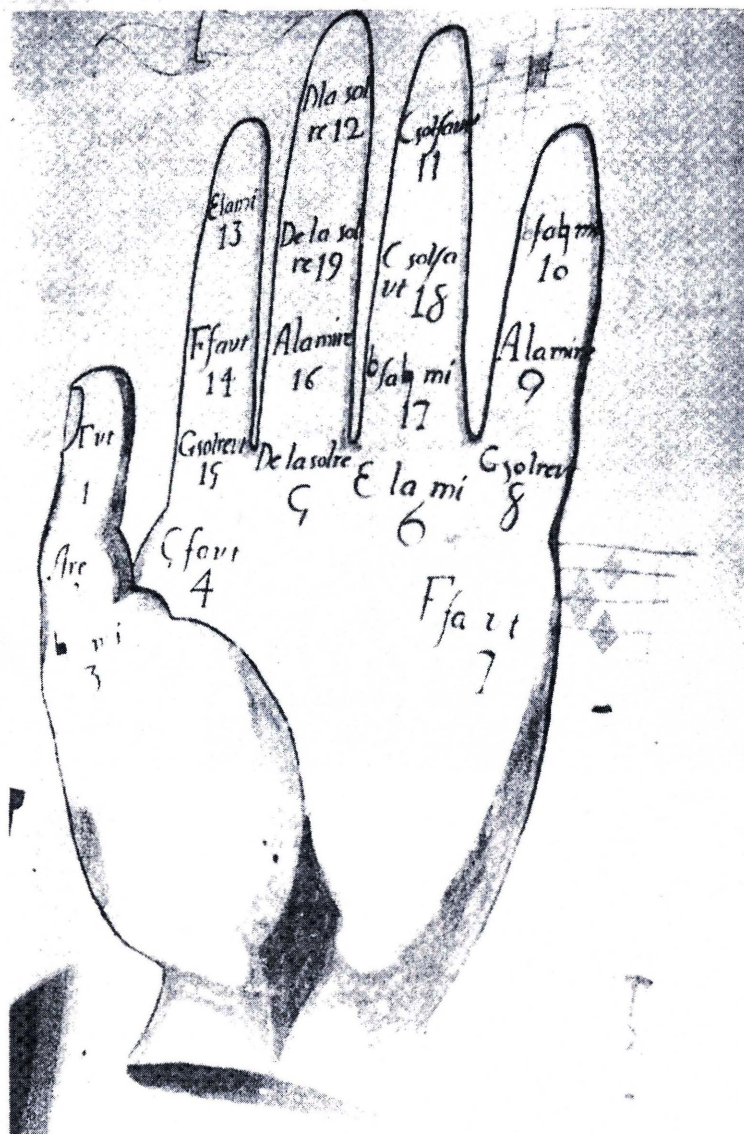
In order that we may be worthy to achieve in our death  
the final grace, and afterwards the great favor  
of seeing God, forever and ever. Amen.



Original Painting of Mission Santa Clara de Asís by Sister Jacqueline Graham

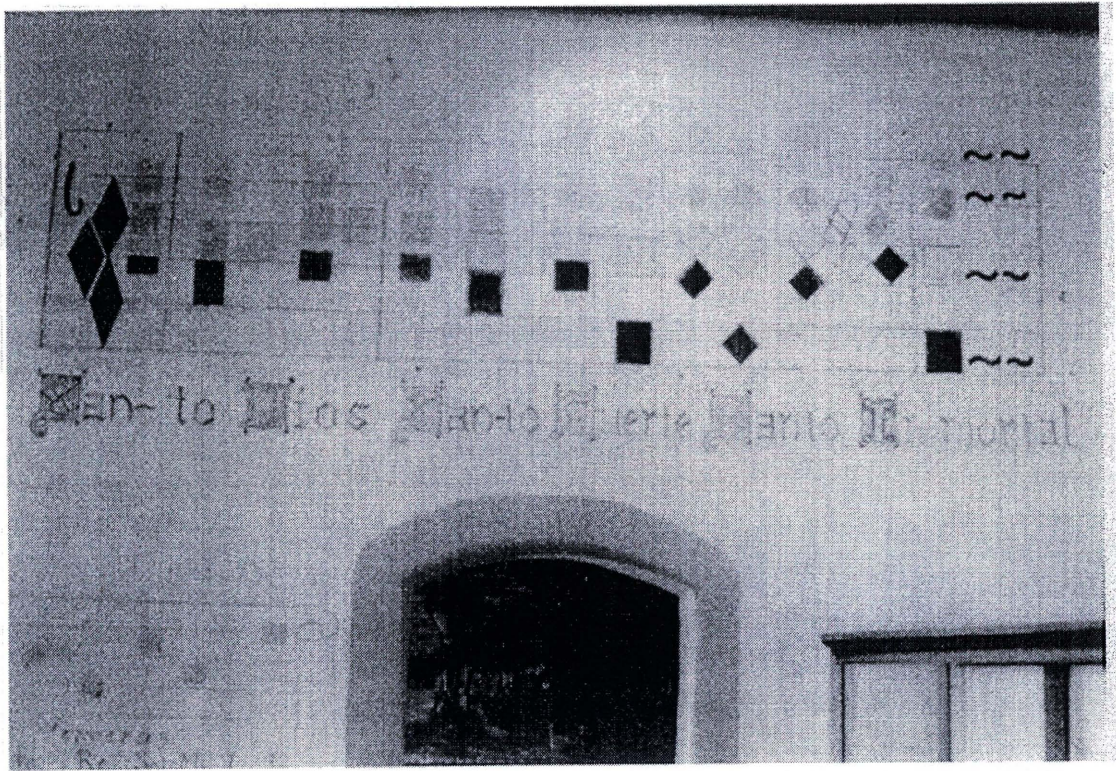






The Guidonian Hand has been used for over 1500 years as an aid to instruction in musical literacy and as a mnemonic device in other types of education as well. The joints of the Hand here depict the scale degrees of Western European music. This fresco may be found in the "Music Room" at Mission San Antonio de Padua near King City, California. (Photo courtesy Russell K. Skowronek)





The square notation of the Santa Clara Choral Book and other California mission music manuscripts is captured in this photograph of a wall at Mission San Antonio de Padua near King City, California. The line of music drawn on the wall of the “Music Room” corresponds to the first line of the Ninth Hymn (CB, 67) in the Santa Clara Choral Book, with only a slight change in one of the vocal parts. (Photo courtesy Russell K. Skowronek)

## Notes

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